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the aspect of a thing produced without effort. Instead of adding details, he suppressed them and above all cherished a broad treatment."

The character of the head is convincing. The likeness must have been remarkable, for in spite of the intervening years, M. Duret is still strikingly like the portrait. I saw it first in 1909 at M. Duret's apartment in Paris, where it was the principal picture in a notable and distinctly personal collection, a fitting expression of the intelligence which had gathered them together. Among these I remember a Poussin, a head by Ingres, the study for the Muse in the portrait of Cherubini in the Louvre, several Courbets, and many pictures and studies by Renoir, Cezanne, and Van Gogh, for Duret was among the first to acknowledge the genius of these latter.

During my visit, Mr. Duret told of his desire that the portrait might find its final resting-place in some great permanent collection in the painter's native country. That it is now bought by the Museum is a cause for congratulation to all concerned: to M. Duret, because no place could be found where the picture would be more largely appreciated; to the Museum, because it could not secure a more important example of the work of our foremost artist. Up to a few years ago Whistler was unrepresented in the Museum. Now, owing to the generosity of Mr. Fahnestock, Mr. Kennedy, and Mr. Hearn, and the eagerness of the Trustees in the appreciation of his work, seven examples have been acquired.

The Duret is incontestably in the first rank of Whistler's production. In decorative effect and beauty of material — what the painters call quality — it yields to none. The portrait of his mother in the Luxembourg may surely be placed higher in one direction, namely, that it, more than others, rests on a foundation of human interest, as it embodies an expression that all may appreciate — the dignity and tranquil beauty of old age. The Mother is the most literary of all his portraits. The Duret has but little of this. The face is that of a sensitive and fearless thinker, but with scorn of the possibilities of this fact

as material for a consistent study of character, Whistler makes his model wear evening clothes and carry a domino and a fan. The lines, colors, and masses are beautiful for their own sakes only. They have none of the symbolical significance that the tranquil pattern, the sweet grays, and the solemn blacks in the Mother contain — counting so importantly in the mood which that lovely picture evokes. But in one way, and in that very considerably, the Duret is better. Its preservation is perfect; there are no cracks or discolorations or dangerous places where the paint has been loaded over insecure foundations, which is unfortunately the case in many of Whistler's pictures. Here all is as smooth and even as the surface of a Japanese painting on silk.

B. B.

ADDITIONS TO THE COLLECTION OF STAINED GLASS

DURING the past six months the number of specimens of stained glass in the Museum has been more than doubled through the acquisition by gift, loan, and purchase of some twenty-one panels of glass, varying as widely in size as in period of manufacture. A number of these pieces were commented upon in the November BULLETIN, but since that time important additions to the collection have been received, including four examples of Renaissance glass, lent by Mr. George Blumenthal, a large figure of Saint Roch in the style of the Cologne glass-painters of about the year 1500, given by Messrs. Duveen Brothers, and a complete English window, dating from the first half of the fifteenth century, purchased by the Museum.

Mr. Blumenthal's panels, which evidently formed part of the same window or series of windows, are in two pairs, each showing the kneeling figure of the donor and his wife, set in a Renaissance architectural framework. An inscription under the figures states that these personages are HESSE CONTE DE LYNANGE ET DE DAS-BOURG^R SEIGNE^R DA SPREMONT MARESCHAL DU BARROIS ET MADAME MAGDALEINE DE

GRANT PRES SA FEME; also MESSIRE GERARD DE HARACOURT CHEVALIER SENESCHAL DE LORRAINE ET SEIGNEUR D'ORMES, ET MADAME FRANCOYSE D'ANCLURE SA FEMME. Behind the last two are their patron saints, Francis for the lady and an unidentified bishop for the seigneur. Both pairs of panels are dated 1529. The glass is obviously in the style of the Lorraine craftsmen and is said to have come from Dachsbourg, the chief town in the domain of one of the donors. Each panel measures about three and a half by two and a half feet. They are in Gallery 7 of the Wing of Decorative Arts.

The large panel which the Messrs. Duveen have presented to the Museum is a fine example of the skilful workmanship of which the Cologne glass-painters were capable just at the transition between the Gothic and the Renaissance. The details of the niche in which the saint stands are still thoroughly Gothic, but the general pictorial character of the figures—the saint, the kneeling donor, and the angel who peeps at the spectator from the background—shows that the Renaissance was not far

distant. The face of Saint Roch is a remarkable piece of accurate and subtle characterization and the

details of the drawing and ornament show a complete mastery over the technique of glass-painting. The entire design has many striking similarities to a diptych in the Cologne Museum by the so-called Master of the Holy Kindred and it seems very likely that the window was designed by the same hand. There is in the Cologne Cathedral a great window undoubtedly by this master, so that it is certain that he made cartoons for glass. The color is rich and rather heavy, with less white than one expects to find at this period. The window measures six feet nine inches by two feet four inches. It has been placed in the Wing of Decorative Arts in the Gothic room on the first floor.

The new acquisitions are all interesting, but from both its size and its quality the English window at once takes rank as the most notable specimen of stained glass in the Museum and one of

the most important in the United States. Although large specimens of Renaissance glazing have occasionally found their way



SAINT ROCH

here from Europe, so far as is known there is only one other complete or nearly complete window of the Gothic period in this country. This is in private possession in Boston and dates from the beginning of the thirteenth century, some two hundred years earlier than the Museum's window, so that the two represent completely different epochs in the history of stained glass. The Museum's new acquisition is an example of the last great period of Gothic glass, when the area of the window opening had so increased that it was necessary to subdivide it by stone mullions and transoms into a series of smaller rectangular spaces, and to surmount the whole, for purposes of ornament, by the familiar tracery of late or so-called perpendicular Gothic. Our window has two rows of five such rectangular panels, each measuring fifty by twelve inches, and each containing the figure of a saint enshrined in a canopied niche copied in elementary perspective from contemporary stonework. Beginning at the left the saints in the lower row are Stephen, Etheldreda, Edward the Confessor, Catherine, and probably John the Evangelist; in the upper row Andrew, Peter, James, Philip, and Matthew. Above in each of the three main panels of the tracery is the half-length figure of an angel holding a spade-shaped shield on which are instruments of the Passion. The drawing of all the figures is firm and the drapery skilfully managed, while the faces have the impassive and remote expression common to all great decorative work. However, it is in the color that the chief distinction of glass of this variety lies. The blazing intensity of the Romanesque and early Gothic color had gradually passed out of favor with the glass-makers of the next two hundred years until in the fifteenth century, in place of the superb blues and reds of the earlier windows, only a pale silvery white survived, flecked with golden yellow and relieved by passages of grayish blues, greens, reds, and a variety of more neutral colors. In the Museum's window the faces, canopies, and much of the drapery are in this cool white, which differs from the whites of earlier work chiefly in that

the glass is covered with a "mat" or thin film of opaque brownish pigment out of which the high lights have been scratched with a fine stick or needle. This method allowed of a subtle distinction of plane and modeling in the face and figure painting, which had not even been hinted at in the thirteenth century work and which a hundred years later was to develop into the realistic lights and shadows of Renaissance windows. The second distinguishing feature of the stained glass of the fifteenth century is the use of a yellow stain, metallic in origin, with which details of the architecture, drapery, and faces were generously touched, so that the effect of the entire window was a mingling of cool gold and silver light, the peaceful aftermath, as it were, to the restless energy of the earlier work. The windows of York Minster are filled with such glass in its highest development.

The total height of the new English window is eleven feet; its width, five feet five inches. The glass is similar in character to that of northwestern England, and the window is believed to have come from Gloucestershire. It was evidently made before the middle of the fifteenth century. Little is known of its history. Until recently it has been in the possession of a family in England who are said to have acquired it over sixty years ago in some mysterious way. According to the story, the glass was taken out of a Gloucestershire church in order to preserve it at the time of the Commonwealth, when painted windows provoked the especial wrath of the Puritans, who destroyed all that came within their reach and "rattled down proud Becket's glassy bones" with gusto at every opportunity. After this rescue the panels which are now in the possession of the Museum were said to have been hidden away in boxes for two hundred years until they were discovered a generation ago and put together in more or less their original order. The window as it stands, however, is not wholly composed of glass from the same building, although it is obviously all of the same period and district. The five saints in the upper row with Stephen and John in the



ENGLISH STAINED GLASS WINDOW
FIFTEENTH CENTURY

lower are evidently from one window, while Etheldreda and Catherine are probably from another window in the same church. The two decorative panels showing instruments of the Passion, with which the missing lower portions of the figures of Saint Etheldreda and Saint Catherine have been replaced, come, it is said, from

Old Codlington Church in Cheshire, as does all of the glass in the tracery. The central figure in the lower row, Saint Edward the Confessor, is evidently from a third source, although every portion of the glass is so closely related that one can not feel any discrepancy in color or in quality between one part and another. In detail and as a whole we may safely consider the window a complete and unusually perfect example of a noble art. The window has been placed in the room with the monuments from the Château de Biron so that the last phases of two great

Gothic arts, sculpture and stained glass, are now fittingly represented side by side.

D. F.

TWO ROMAN HEADS

AMONG the sculptures included in the brief account of the accessions in the Classical Department in last month's BULLETIN are two which are interesting to study together, as they illustrate the widely divergent tendencies of the art of sculpture in Rome during the period of the Empire, which resulted from the various influences,

both native and foreign, that were brought to bear upon it. The first of these is a colossal portrait bust of porphyry, a remarkable work for its size, its fine quality, and the rarity of good sculptures in this material. It may be admitted at once that porphyry does not lend itself to sculpture so well as white marble, and its use

indicates a decline in taste, although we know from literary sources that its adoption in Rome began not later than the early years of the Empire, the suggestion as well as the material having been derived probably from Egypt. Nevertheless, as it was accepted as a material for this art as well as for architecture, it is important that we should have an example of it in our collection, and by singular good fortune the example we have been able to secure is one of the best known, a splendid specimen of Roman portraiture irrespective of its material.

As will be seen from the illustrations, the bust is a fragment, broken off at the bottom, but in itself remarkably well preserved, the only damages it has sustained being the loss of the extreme tip of the nose and a few slight breaks in the hair. Its total height is $22\frac{5}{8}$ in. (57.4 cm.), and the height of the head alone, 13 in. (33 cm.). It represents a bearded man in middle life, with thick, wavy hair and a short beard and moustache, which scarcely cover the firm mouth and chin. The cast of countenance is military rather than civilian, and indicates a soldier rather than a philosopher or poet. This indication is borne



ROMAN PORTRAIT HEAD
(FRONT VIEW)